

# Kunkel's Standard Piano Solos.

PIECES MARKED [R. E.] ARE IN KUNKEL'S ROYAL EDITION.

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| <b>Alden, J. C., Jr.</b><br>Sate [R.]—Polka de Concert ..... 1 00  | <b>Heller, Stephen.</b><br>Tessera—Souvenir de Naples, in A flat, Op. 52 [R. E.] ..... 50  | <b>Neustadt, Ch.</b><br>Souvenir de Marie Thérèse [R. E.] ..... 35   |
| <b>Anonymous.</b><br>Impromptu [R. E.] ..... 60  | <b>Heller-Schubert.</b><br>Trust (Die Fülle)—Transcription ..... 60  | <b>Nicodé, Jean Louis.</b><br>Barcarole, Op. 13, No. 3 [R. E.] ..... 25  |
| <b>Arditi, Luigi.</b><br>L'ingenu—Gavotte [R. E.] ..... 35   | <b>Henselt, Adolph.</b><br>L'ibellet (Love Song), Op. 8, No. 11 [R. E.] ..... 25   | <b>Minuet, from Sonata in F Minor, Op. 10 [R. E.] ..... 40</b>   |
| <b>Becker, Emil A.</b><br>Heavenly Voices—Nocturne ..... 60  | <b>Heymann, Carl.</b><br>Elfenland (Play of the Elves), Op. 7, Etude de Concert [R. E.] ..... 60                                 | <b>Pape, Willie.</b><br>Bonnie Doon, Bonnie Dundee [R. E.] ..... 40  |
| <b>Bienenthal, Jacques.</b><br>Haut Angels, Les (The Two Angels)—in G major, Op. 1, [R. E.] ..... 75                           | <b>Hoelzel, Gustav.</b><br>Hope—Song without Words [R. E.] ..... 25  | <b>Pauer, Ernest.</b><br>La Cascade, Op. 37 [R. E.] ..... 60   |
| <b>Boccherini, Luigi.</b><br>Minuet Celebré, Op. 121, [R. E.] ..... 35   | <b>Holländer, Gustav.</b><br>Spinneried [R. E.] ..... 60   | <b>Preyer, C. A.</b><br>Danse Fantastique ..... 60   |
| <b>Braudels, Frederick.</b><br>Gavotte, in A minor [R. E.] ..... 75  | <b>Houten, Franz.</b><br>La Rose (Ada to Alexis), Variations, Op. 26 [R. E.] ..... 75  | <b>Danse Hongroise, Op. 25 ..... 60</b>  |
| <b>Braassin-Wagner.</b><br>Fenerzauler (Magie Fire), aus Richard Wagner's Walküre [R. E.] ..... 75                             | <b>Hummel, Johann Nepomuk.</b><br>Rondo Célèbre in C Op. 62 [R. E.] ..... 35   | <b>Festral Polonaise ..... 75</b>  |
| <b>Buelow, Hans von.</b><br>La Conzonatura, (Intermezzo-Scherzoso) Op. 21, No. 3, [R. E.] ..... 35                             | <b>Jadassohn, Salomon.</b><br>Air de Ballet, Op. 26, No. 3 [R. E.] ..... 25  | <b>Prudent, Emile.</b><br>Feu-Follet (Will-o'-the-Wisp) [R. E.] ..... 75   |
| <b>Chaminade, C.</b><br>Fleur de Printemps (Spring Flower). [R. E.] ..... 25   | <b>Jaungmann, A.</b><br>Romance—Longing for Home, [R. E.] ..... 35   | <b>Ravina, Henri.</b><br>Floury Clouds—L'immerwachen, in Klavierstück [R. E.] ..... 35                                       |
| <b>Cramer, Henry.</b><br>Il Desiderio, [R. E.] ..... 35  | <b>Kernowich, G.</b><br>Will-o'-the-Wisp (Feu-Follet) [R. E.] ..... 35   | <b>Menuet, Op. 100 [R. E.] ..... 25</b>  |
| <b>Delahaye, L. L.</b><br>Columbine, 2nd Menuet, Op. 15, [R. E.] ..... 60  | <b>Kernowich, G.</b><br>Dixième Scherzo [R. E.] ..... 75   | <b>Reichelt, Theo.</b><br>A la Hongroise [R. E.] ..... 35  |
| <b>Delibes, Leo.</b><br>Pizzicati—from Ballet Sylvia [R. E.] ..... 35  | <b>Kettner-Giese.</b><br>Floweret Forget Me Not (Bümlen Vergiss-mich-nicht)—Gavotte Op. 29 [R. E.] ..... 35                      | <b>Rheinberger, Josef.</b><br>La Chasse, [R. E.] ..... 50  |
| <b>Doehler, Theodore.</b><br>Bleeding Heart—Nocturne, Op. 24, Souvenir de Milan—Paratella in G minor, Op. 35, [R. E.] ..... 60 | <b>Kettner-Giese.</b><br>Floweret Forget Me Not (Bümlen Vergiss-mich-nicht)—Gavotte Op. 29 [R. E.] ..... 35                      | <b>Ritter, Theodore.</b><br>Let's Hunt du Braconnier (The Poacher's Song), Op. 20 [R. E.] ..... 60                           |
| <b>Durand, August.</b><br>Chaconne, Op. 62, [R. E.] ..... 35   | <b>Kjerulf, Halfdan.</b><br>Cradle Song (Vieglenlied), in F sharp major [R. E.] ..... 25   | <b>Satter, Gustave.</b><br>Stella (Scene de Bal) Valse de Concert Edition de Concert ..... 1 50                              |
| <b>Ellenborg, R.</b><br>Mélodie (Les Gnomes)—Gavotte Moderne, Op. 29, [R. E.] ..... 40   | <b>Kuhle, William.</b><br>Will-o'-the-Wisp, (Feu Follet) [R. E.] ..... 50  | <b>Stelma (Scene de Bal), Valse de Concert, Edition de Salou ..... 1 00</b>  |
| <b>Epstein, Marcus I.</b><br>California—Valse de Concert ..... 1 00  | <b>Kullak, Theodore.</b><br>La Gazelle, Op. 22 [R. E.] ..... 80  | <b>Scambati, G.</b><br>Gavotte, Op. 14 [R. E.] ..... 25  |
| <b>Epstein, Abraham I.</b><br>Solemnus on the Water ..... 1 00   | <b>Kullak-Tausig.</b><br>Scherzo, a l'Espagnole [R. E.] ..... 80   | <b>Scarlatti, Domenico.</b><br>Concert Sonata in A major ..... 60  |
| <b>Evans, L. B.</b><br>Coronado—Grand Valse de Concert ..... 1 30  | <b>Lefebure-Wely.</b><br>Toccata—Caprice [R. E.] ..... 50  | <b>Scharwenka, Philipp.</b><br>Albumblatt (Album Leaf) [R. E.] ..... 25  |
| <b>Floersheim, Otto.</b><br>Fina Romanza<br>Phantasiestück—Elegy ..... 40  | <b>Leschitzky, Theodore.</b><br>Nocturne in A major [R. E.] ..... 50   | <b>Mimette [R. E.] ..... 25</b>  |
| <b>Fuchs, Robert.</b><br>Danse Hongroise (Hungarian Dance). [R. E.] ..... 60   | <b>Leybach, Ignaz.</b><br>Fifth Nocturne, Op. 56, (New Edition, revised by the author) [R. E.] ..... 60                          | <b>Moment Musical [R. E.] ..... 25</b>   |
| <b>Gillet, Ernest.</b><br>From the Ball (Lion de Bal) [R. E.] ..... 35   | <b>Litloff, Henry.</b><br>Spirited [R. E.] ..... 75  | <b>Scharwenka, Xavier.</b><br>Novellette, Op. 22, No. 1 [R. E.] ..... 50   |
| <b>Gohr, P. E.</b><br>Remembrance—Remembrance of the Ball, [R. E.] ..... 50  | <b>Ljwy, Joseph.</b><br>My Blossoms (Mailüfieri) Op. 205, No. 6 [R. E.] ..... 35   | <b>Pollish Dance, Op. 3, No. 1 [R. E.] ..... 60</b>  |
| <b>Gounod, Charles.</b><br>Funeral March of a Puppet [R. E.] ..... 35  | <b>Lysberg, Charles B.</b><br>La Baladine, [R. E.] ..... 75  | <b>Schmitt, Hans.</b><br>Polonaise in D Major, Op. 17, No. 2 [R. E.] ..... 60  |
| <b>Grützner, Friedrich.</b><br>Song of the Stars—Album Leaf, Op. 95 [R. E.] ..... 35   | <b>Masegani, Pietro.</b><br>Cyprian Harmonies—Intermezzo Simphonico from Lavaliera Rossiana, arranged by Charles Kunkel ..... 60 | <b>Schiller, Herman.</b><br>Am Springbrunnen (At the Spring) [R. E.] ..... 40  |
| <b>Grünfeld, Alfred.</b><br>Lieser, My Love (Läusche, Mein Lieb) [R. E.] ..... 35  | <b>Mattel, Tito.</b><br>Grand Valse de Concert [R. E.] ..... 60  | <b>Seeling, Hans.</b><br>Barcarole, Op. 9 [R. E.] ..... 35   |
| <b>Haberler, E.</b><br>Gondola, Op. 35, No. 2 [R. E.] ..... 25   | <b>Merkel, Gustav.</b><br>Auf O'lier Au (On Meadows Green) [R. E.] ..... 35  | <b>Gronzmann, Der (Dance of the Gnomes) Etude, Op. 10, No. 5 [R. E.] ..... 50</b>  |
| <b>Hädel, Georg Frederiek.</b><br>Harmoneus—Waltzsch—Aria con variation [R. E.] ..... 60                                       | <b>Meyer-Helmold, Erik.</b><br>Nocturne, Op. 26 [R. E.] ..... 60   | <b>Loreley, Op. 2 [R. E.] ..... 35</b>   |
|  |  | <b>Schillied (Song of the Rubies) Op. 11, No. 3 [R. E.] ..... 35</b>   |
|  |  | <b>Neiss, Isador.</b><br>Deutscher Tanz (German Dance) [R. E.] ..... 40  |
|  |  | <b>Süde-Imann, Aug.</b><br>Swedish Wedding March [R. E.] ..... 35  |
|  |  | <b>Tausig, Carl.</b><br>Morning Journals—Waltz Strauss—Grand Paraphrase de Concert—Serenade a l'Espagnole [R. E.] ..... 1 50 |
|  |  | <b>Tschakowsky, Peter.</b><br>Barcarole—Lied, Op. 37, [R. E.] ..... 40   |
|  |  | <b>Chant sans Paroles, Op. 2, No. 2 [R. E.] ..... 35</b>   |
|  |  | <b>Love's Dart—Impromptu [R. E.] ..... 60</b>  |
|  |  | <b>Wilm, Nicolas von.</b><br>Happy Fancies—Caprice [R. E.] ..... 25  |
|  |  | <b>Wolff, Bernhard.</b><br>Gipsy Dance (Zigeunertranz) [R. E.] ..... 35  |
|  |  | <b>Hagen-Gregory, Op. 37, [R. E.] ..... 35</b>   |
|  |  | <b>In Merry Company (In Fröhlicher Gesellschaft), Op. 84, No. 1 [R. E.] ..... 35</b>   |
|  |  | <b>Zaremski, Jules.</b><br>Serenade Espagnole, Op. 26 [R. E.] ..... 60   |
|  |  | <b>Schillinger, F.</b><br>Lullaby's Humming ..... 60   |

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# TARENTELE.

SOUVENIR DE NAPLES.

Stephen Heller Op 85

Presto ♩ = 100.

The musical score is written for piano and bass. It begins with a tempo marking of 'Presto' and a metronome indication of 100 beats per minute. The key signature has one flat (B-flat). The score is divided into six systems, each containing a piano staff and a bass staff. The music features a mix of eighth and sixteenth notes, often beamed together. There are several instances of 'Ped.' (pedal) markings, indicating where the sustain pedal should be used. Dynamic markings include 'ben pronunziato' (well pronounced) and 'f' (forte). The score concludes with a double bar line and a final 'Ped.' marking.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and dynamics.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various fingerings and dynamics.

*stringendo.**a tempo.**ritard.*

marcato.

Ped. 4 3 2 1 1 3 Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. Ped. Ped.

Ped. 1

poco a

Ped. Ped.

poco stringendo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of the musical score. It features a treble and bass staff with complex rhythmic patterns. Pedal points are indicated by asterisks and the word "Ped." below the bass staff. Fingering numbers (1, 2, 3, 4, 5) are written above the notes.

Second system of the musical score. It continues the complex rhythmic patterns. The dynamic marking *mf* (mezzo-forte) is present at the beginning. Pedal points and fingering numbers are included.

Third system of the musical score. It includes the dynamic marking *ff* (fortissimo) and the instruction *con brio.* (with spirit). Pedal points and fingering numbers are present.

Fourth system of the musical score. It features a repeat sign with first and second endings. The dynamic marking *mf* is present. The instruction *cresc.* (crescendo) is written above the staff. Pedal points and fingering numbers are included.

Fifth system of the musical score. It continues the complex rhythmic patterns. The dynamic marking *ff* is present. Pedal points and fingering numbers are included.

Sixth system of the musical score. It features the instruction *accel.* (accelerando). The system concludes with a double bar line. Pedal points and fingering numbers are present.

This Method is to be used hand in hand with all piano practice, by the beginner as well as the more advanced performer.

# Kunkel's Piano Pedal Method

THE PIANO PEDAL: How to Use It Correctly and Artistically.

By CHARLES KUNKEL.

A practical explanation of the acoustic principles involved in the artistic use of the Piano Pedal, with copious examples and primary studies, laying a foundation for the correct use of the Pedal, and correcting the more common mistakes made by the majority of players in the use thereof.

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truly magnificent Pe-  
with great interest, a  
With the his

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poper, Director of  
College of Music, Philadelphia.

Mr. Charles Kunkel,  
Dear Sir:—I have carefully read through your Piano Pedal Method, and must commend you on the very efficient way in which you treat this delicate question, the scope of so many since the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development. It will be beneficial to the pupils of all grades, even the most advanced ones, whose pedaling needs revision. That you fill a really long-felt want without saying, I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.  
Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of  
Chicago.

Mr. Charles Kunkel,

My Dear Mr. Kunkel:—Your "Piano Pedal Method" is so comprehensive, and eminently practical, that you could really well afford to dispense with any one's recommendation of the work. The attempt heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to invite and merit failure.

In your extensive treatise on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable is the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and valuable to the pupil.

I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

As ever, your friend,  
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J. M. HAHN, the eminent Musician, Critic and Director of the  
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With best wishes, I am, cordially yours,  
J. M. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical  
Director of Forest Park University.

My Dear Mr. Kunkel:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your Pedal School. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthy a work as a Sonata, for instance, is so great for the teacher, that in the hour allotted for a pupil's lesson he can by no means spare the time. But your Pedal School revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such prospects ought to induce every student to get a copy of your Pedal School and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,  
Yours very truly,  
ERNEST R. KROEGER.

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